From Typist to Typesetter

that
final touch
in training
to be a typesetter
by Ann Williamson

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Foreword

Now after very little training, typists can quickly learn to keyboard on typesetting equipment. Nearly every commercial art studio, every printing plant and now many corporate offices have typesetting equipment, and all boast what great savings are available because of the in-house convenience—and fast personnel training.

In the past, typesetting was a well-defined apprenticeship trade. There were no easy keyboards, and the typesetting product was heavy metal, not paper. Typesetters trained for many years, and for the most part were well-read and intelligent people who for economic reasons did not seek higher academic education. Their trade training, then, was not only equipment-oriented, but depended heavily on the traditions of style, grammar and the recognition of prescribed technique.

To the typist, then, who doesn't know dashes from hyphens, how to typeset elipses, or whether the Table of Contents or Index comes first in a book—to that typist this book is dedicated. It is my hope that the minimal and basic knowledge in this book will serve as a good beginning for the person who ambitiously seeks the higher skills of typesetting—that of turning keyboarding into a profession. For heaven knows, the trade needs you!

Ann Williamson

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Dedicated to
my good friends and fellow workers
Mason, Vince, Beverly,
Ruth W., Emma Jean, Ruth G.

Caution:
You will not understand
this book
unless you are familiar with
the terms in the Vocabulary
starting on page 55.

Introduction

As long as you are now a typesetter—not just a typist—you have taken on the responsibility of a highly-skilled trade. You must constantly be improving yourself and learning new techniques. At the same time you will find you now have "customers"—your boss, other managers, perhaps clients—whom you must please to maintain your job.

Your Customer
Gives You Typed Copy

First look at this only to find out what the words say. The words themselves, not how they are typed, will give the best clue on how they should be typeset. Caps don't have to remain caps, caps and lowercase don't have to stay that way, and underlined words don't necessarily mean italics. It depends on what the words say.

And the sophistication of your customer and his typist! If you think about it, a typist has only caps, underlining, double underlining and indenting—all in one size and one face—to show emphasis, main copy and sub-copy. If your customer doesn't tell you otherwise, you have only a typist's interpretation of what should be caps, bold, italic, big and small. It's up to you to re-interpret in light of the variety of type available to you as a typesetter. Be sure to get this OK'd by your customer!

Gives You Handwritten Copy

Unless you're a genius, type the copy first. Typesetting errors increase significantly when the manuscript is hard to read.

Your Customer Would Not Like

you to laugh at his mistakes. By now and then correcting an over-sight you will acquire a well-pleased and steady customer. Be absolutely sure, however, that you are correct. (For instance, some trade names can appear to be misspellings to everyone but the customer.) If the copy contains a great deal of errors, however, editing should be done first and the copy re-typed. It will save time in the long run.

Your Customer Is Not Really An Ogre

Don't ever get mad because someone changes his mind about how a job should be done. Remember that *you* are the skilled one, and that most people cannot visualize how their words will appear after they're set. What they think they want ahead of time may produce an awful shock when they actually see it. If you can typeset samples or otherwise assist them when they're choosing, do so. But getting angry afterward will only make you less effective at your job. After all, you will have to reset—over and over—until your "customer" likes it!

Keyboarding Rules

The dash & the hyphen

Since a typewriter does not contain a dash key, the correct typing method for a dash is to use two hyphens to give the effect of a dash. Typesetting equipment, however, has both a hyphen key and a dash key, and each has its distinct uses.

The Dash

The meaning of a dash is to *break a thought* or to *separate* ideas, items, days.

Use a dash to mark an abrupt change or suspension in thought. [I will explain–but perhaps another time will be better.]

Use a dash to make parenthetic or explanatory matter stand out clearly. [Two of our group–Eddie and John–came.]

Use a dash to set off parenthetic matter that is introduced by such expressions as *namely, for example, that is.* [Sports develop two traits–namely, self-control and the ability for quick decisions.]

Historically, an en dash was used to serve as an arbitrary equivalent of *to and including* between numbers or dates and in compounding capitalized two-word names. [pages 40–98, the decade 1951–60, the New York–Lisbon plane] However, since many machines do not have an en dash, it seems to be a matter of design taste whether a hyphen or em dash should be used in these cases.

The correct typesetting procedures:

Most of the time, use the dash [word,dash,word] with no space before or after the dash.

In *some* cases for effect, either a fixed space or a space bar is used before and after a dash. This should be specified, however; using spacebars around a dash in justified copy may cause awkward gaps since the size of these spaces will vary.

Never use two dashes together.

When a dash occurs at the end of a justified line, it is correct to place the dash either at the end of that line or at the beginning of the next line. (This is not true of a hyphen; it may occur only at the end of the line.)

The Hyphen

The meaning of a hyphen is to *connect.*

Always use a hyphen when breaking a word at the end of a line of type.

Always use a hyphen when connecting two or more words for a compound phrase. [mind-building exercises, non-hyphenated justification]

Never use any space before a hyphen.

Use space after a hyphen *only* in such cases: [the long- and short-run, two- and three-year-olds.]

Never use two hyphens together. This is used only in typewriter keyboarding in place of a dash.

Finally, one general rule: if you're keyboarding something that you want to put space bars around, use the dash—not the hyphen! The first clue that a typesetter is inexperienced is the use of a hyphen when a dash is correct.

Test Yourself. See answers on page 18.

1. Pick the correct version:
    - A. Susie - not Mary - is the two-year old.
    - B. Susie – not Mary – is the two-year old.
    - C. Susie–not Mary–is the two-year-old.

2. There's only one right below:
    - A. Here it is–the right one.
    - B. Here it is- the right one.
    - C. Here it is - the right one.

3. Choose of these three:
    - A. Medium-and long-range plans are on pages 12-14.
    - B. Medium- and long-range plans are on pages 12–14.
    - C. Medium- and long-range plans are on pages 12-14.

4. Yes or no, are the following correct?
    - A. Susan, Lee, Ruth, Terry, John, Bernard and his wife –all were there.
    - B. A highly intensive interest in our diet schedule, a thirty -day project, seems endless.
    - C. We are ready for the end - that is, almost!
    - D. The years 1964–1977 were tiring.
    - E. At the Hilton, June 13-14.

Elipses and altering quoted material

Elipses show that an author is purposely leaving out a word or words when quoting from someone else. Also elipses can be used to express a pause or break in thought.

An example of each follows:

He explained, "Now that we are here . . . we will begin."
To be . . . or not to be . . . that is the question.

The correct typesetting procedure is:

When copy is left out in the middle of a sentence, use three periods [word, fixed space, period, fixed space, period, fixed space, period, fixed space, word].

Use four periods [repeat as for 3 periods, but add another period instead of the word, space bar] when copy is left out at the end of a sentence (the fourth period acts as the period of the sentence).

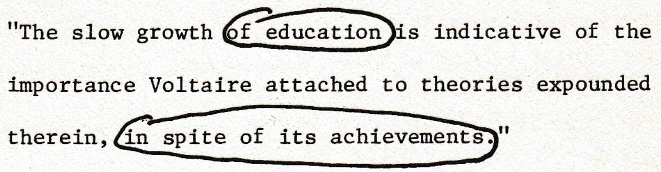
Only if a customer demands it should you use more periods. The copy may be given to you that way, but most people prefer that you typeset correctly. You may, however, run across copy that wants an "effect."

The procedure for altering quoted material:

When an author alters a quoted word to change a letter from cap to lowercase (or the reverse), the word is typeset with brackets–not parentheses!–around the altered letter: *such as* [w]ord (meaning it originally had a capital W). This procedure may also be used when an author adds letters, words or phrases to quoted material: *such as* "Things were not the same [in the beginning]." (meaning the last phrase was added to the quote).

Test Yourself. See answers on page 18.

5. An author would like to leave out the words in the quoted copy below that are circled. Which of the versions of typeset copy is correct?



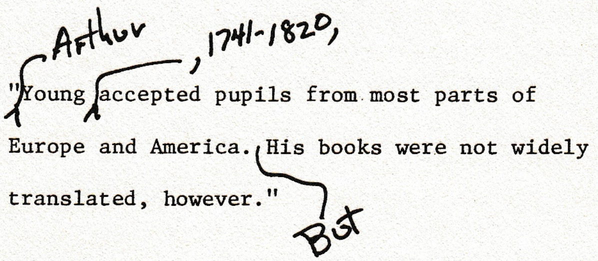
"The slow growth of education is indicative of the

importance Voltaire attached to theories expounded

therein, in spite of its achievements."

A. "The slow growth . . . is indicative of the importance Voltaire attached to theories expounded therein, . . .
B. "The slow growth . . . is indicative of the importance Voltaire attached to theories expounded therein, . . . "
C. "The slow growth . . . is indicative of the importance Voltaire attached to theories expounded therein . . . ."

6. An author would like to add the words which are handwritten to this quoted copy. Choose the correct answer.



Arthur 1741-1820,

"Young accepted pupils from most parts of

Europe and America. His books were not widely

translated, however."

But

A. "[Arthur] Young, 1741-1820, accepted pupils from most parts of Europe and America. [But]His books were not widely translated, however."
B. "[Arthur] Young [1741-1820] accepted pupils from most

parts of Europe and America. [But] [h]is books were not widely translated, however."

C. "[Arthur] Young [1741–1820] accepted pupils from most parts of Europe and America. [But his] books were not widely translated, however."

Indenting quoted material

Quotes which run longer than five lines if set in the regular body typeface should be set apart from the rest of the body copy. Following are the rules for setting apart quotes:

1. Set the quoted material in one size smaller of the body face. Adjust leading to no more than 2 extra points than your quote type size.
2. Indent two picas from both left and right margins. Occasionally a style might be to indent two picas from the left only—the right margin remaining the same as body copy.
3. Extra points of leading before and after the quoted material is a matter of style. Sometimes extra leading is used for appearance, but never as much as one complete line of white space.
4. The quote no longer begins and ends with quotemarks. Setting the quote apart from the body copy eliminates the need for quotemarks, and you will have to alter the manuscript to reflect this. Any single quotes appearing within the quoted section, however, now will become double quotemarks instead of singles.
5. Paragraph indents in quoted matter should be indented one additional pica.
6. Significant omission of copy in a long quote section (significant meaning whole paragraphs or sections) is sometimes shown by asterisks rather than by elipses. To set asterisks for this purpose: add 4 to 6 pts. lead before the next line of copy, which will be 3 asterisks centered with two fixed spaces each before and after the middle asterisk. Continue on the next line with the following line

of copy. Asterisks showing omitted copy do not appear on the same typeset line as copy; elipses should be used in these instances.

7. Setting apart quotes does not apply to narrow column setting (such as newspaper columns). There is not enough room to indent and reduce size. Simply set as your body copy, with quotemarks.

Hyphenation at ends of lines

Do not feel compelled to hyphenate just because the opportunity is there to do it. Hyphenation is only a means to avoid large gaps between words. The objective in good typesetting is to get an overall gray appearance without rivers (see vocabulary list). Some word gaps are in less bad taste than setting more than three justified lines in a row to end with some kind of punctuation (this includes periods and commas, as well as hyphens). Bookstores carry several good dictionaries on correct word hyphenation. Foreign dictionaries will assist you in hyphenating non-English words.

Some typical rules of logic used by computers are (but there are many exceptions):

1. Insert a hyphen before the suffixes ing, ed, ly, ty, day.
2. Insert a hyphen after the prefixes non, pop, air, mul, gas, gar, cor, con, com, dis, ger, out, pan, psy, syn, sur, sul, suf, sub, mis, ul, un, im, il, ig, eu, es, os, and up.
3. Insert a hyphen in a sequence of numbers broken up by commas after a comma.
4. Do not hyphenate if less than five letters in a word, or if less than two characters before or after a hyphen. For example: ring, not r-ing.
5. Do not insert a hyphen before the suffix ing if preceded by one of the letters d, t, or h.
6. Do not insert a hyphen before the suffix ed if preceded by one of the letters v, r, t, p.
7. Do not insert a hyphen before the suffix ly if the word ends in bly.
8. Do not insert a hyphen before the suffix ty if the word ends in hty.

Other general rules are:

1. Know the author's meaning of words that are spelled alike but have different meanings. They are hyphenated differently, for example de-sert and des-ert or min-ute and mi-nute.
2. Proper names may be divided. Since they are not generally found in hyphenation dictionaries, however, you will have to rely on good sense.
3. Don't divide a one-syllable word or the added suffix from a one-syllable base word.
4. Don't divide a word so that only one letter is left at the beginning or ending of a line.
5. *Never* hyphenate a word if it means you will have a widow remaining of what's left over. (See the vocabulary list for the meaning of widow.)

Test Yourself. See answers on page 18.

A hyphen has been placed showing where the keyboard operator intends to end a line of type. Yes or no, is it the right decision?

7. Barbara (can't hyphenate)
8. show-ing
9. Mul-ligan
10. love-ly
11. a-way
12. air-ed
13. possib-ly
14. $1,000,-000
15. re-ferred
16. unjust-ified

Punctuation with end quote marks & parentheses

As far as punctuating at the end of a quotation:

The rule is: all punctuation marks [. , ; : ? !] come before end quote marks. If there are end single and double quote marks together, set the single quote, punctuation, then double quote marks in that order.

The exception is: in legal and insurance matters, the placement of punctuation marks can make a difference in a law suit or a lot of money. Use punctuation marks as that customer wants them.

The parentheses and punctuation rule is: punctuation marks are set either inside or outside of parentheses, depending on whether the sentence or clause using the punctuation began inside or outside the parentheses.

Test Yourself. See answers on page 18.

17. Which is correct?
    A. "Socrates came to the end. . . ."
    B. "Socrates came to the end . . .".

18. Of these, one correct one:
    A. "And that's final," the court said.
    B. "And that's final", the court said.

19. Of these?
    A. He proclaimed, "This one is 'cute'"!
    B. He proclaimed, "This one is 'cute'!"

20. Are these correct, yes or no?
    A. We’re working diligently (obviously).
    B. See footnote 194. (Page 60).
    C. When one [of the least of these] , then all.
    D. (This is not a reprint).

Punctuation with typefont changes

The rule is this: punctuation marks should be in the same style and weight of face as the phrase or clause to which the punctuation refers (e.g., Where are the **fonts**? There are rules for the *dash*, the *hyphen* and *elipses*!).

General practice is different, however. It has now become acceptable to many editors to punctuate in the same face as the preceding word.

Test Yourself See answers on page 18.

Are these correct, *by the rule*?

21. Her temper flared. "*You can't do that*!" she said.

22. The troops are coming; *please be patient, and wait.*

23. *What's that?* It's a plane, a bird . . . .

Fixed space

Fixed space is used where some additional space is wanted without the irregularity of justified space. There are obvious uses for fixed spaces: to line up a column of numbers, to insert a measured space in justified work, for examples. But the following rules developed from another usage.

Such as U.S., P.O., A.M.A., I.B.M., etc.—there should be no fixed space (nor space bars!) between, because these are often typeset without periods (US, PO, AMA, IBM, etc.) and are considered as phrases, not separate words.

However, initials used with a person's last name (Mr. U. R. Shure), set as Mr. [space bar] U. [fixed space] R. [space bar] Schure. These initials indicate separate words and always have periods. If a line of type containing fixed space between initials has expanded for justification so that the space bars are quite wide, however, you may choose to re-set that line with all space bars for evenness of color.

Test Yourself See answers on page 18.

24. Which one is correct?
    A. The United States Post Office has a service which rents P.O. boxes to its customers.
    B. The United States Post Office has a service which rents P. O. boxes to its customers

25. Is the following 100% correctly set?
    Included in the invitation list are J. Q. Adams, F. Ted Flourney, G. Washington, R. D. Hamilton, E. F. McVey and A. F. Nightengale.

Inferior and Superior Numbers & Symbols

Some typesetting equipment will not have smaller figures on its fonts for setting footnote numbers or mathematical and scientific formulas. These rules apply if this is the case.

Both superior and inferior figures should be set at least one size smaller of the same face used for body copy. Two sizes smaller is ideal.

Superior figures should be raised from the base line 3 points. Inferior figures should be set below the base line 2 points.

There should be no space *before* either a superior or inferior number, and no space *after* an inferior number if it is a middle part of a physical, chemical or mathematical expression.

Asterisks, daggers and double daggers are set from the same font as body copy and do not need any vertical adjustments. The order in which these symbols should be used is: the first footnote appears with an asterisk, the second footnote a dagger, and the third footnote a double dagger. Use of two or more asterisks is rarely done, because it appears to be too bulky. If there are more than three footnotes, use numbers–beginning with the number 1.

Symbols © ® and TM are legally necessary to some copy. The register mark ® should appear as an inferior number, the copyright mark usually aligns with the base line of type, and the trademark symbol usually appears as a superior figure.

Answers to tests

1. C
2. A
3. B & C
4A. Yes
  B. No
  C. No
  D. Yes
  E. Yes
5. C
6. B is pure, C is acceptable
7. No
8. No
9. Yes
10. Yes
11. No
12. No
13. No
14. Yes
15. Yes
16. Yes
17. A
18. A
19. B
20A. Yes
  B. No
  C. Yes
  D. No
21. No
22. Yes
23. Yes
24. A
25. No

Book Typesetting

Definitions

Book Reading matter of several pages which must be held together by glue or stitching to remain in order for sense.

Cover Use of a different kind of paper to cover the pages of a book; generally is not included in the book's pagination but has its own pagination thus: Cover I (outside front), Cover II (inside front), and Cover III (inside back), Cover IV (outside back).

Self cover Use of the same kind of paper as the book pages; often is numbered in sequence with the rest of the pages.

Page One side of the sheet of paper which after binding is the finished size of the book; the back of that page is considered to be another page and is numbered consecutively.

Signature Many presses are able to print several pages of a book at one time—anywhere from 2 or up to 64 or more pages on one sheet of paper—in such a manner that when ready for binding the pages fall into consecutive order; the sheet of paper which eventually binds into pages is called a signature.

Folio The name of the page number shown on a page.

Pagination The order of pages.

Spine That portion of the book which holds cover and pages together; the edge which is glued or stitched together—generally the left or top edge.

Binding Method by which a book is held together:

Saddle-stitch binding Wire stitching that appears to be a staple in the folded spine of a book. Number of pages in the book must be in multiples of four.

Side-stitch Wire stitching that appears to be staples run through, at the spine of a book, from front to back; spine is then generally covered by tape or a glued-on wrap-around cover to hide stitches.

Perfect Pages or signatures whose spine has been roughed up and then glued, with a wrap-around cover glued on the outside; spine has squared-off appearance.

Case Signatures glued and/or sometimes thread-sewn along spine, to which a case cover is added; an expensive method of binding but most durable.

Pagination

Ideally a book is formed as follows. In some situations some blank pages may have to be omitted due to lack of space.

Title Page Sometimes a repeat of the cover; can contain copyright data.

  Blank back Or copyright data can be here, plus form number (if any) and "Printed in USA" if foreign distribution is anticipated.

Foreword or Preface Spell "foreword" correctly. It's a *word* said *before*.

  Blank back Or continuation.

Introduction On a right-hand page.

Acknowledgements Can be on a left-hand or right-hand page.

Table of Contents Started on a right-hand page, and of either an even number of pages in length or the last odd page has a blank back.

The contents of the book begins on a right-hand page. It is optional, or may depend on the amount of space available, whether new chapters always start on an odd-numbered page. Appendix, Index and Bibliography appear as the last items in a book.

Placing folios

Whether folios are centered, left & right, top or bottom, they must always be in exactly the same position from the edges of the page throughout the book. The object in quality book printing is to have the back of a page in exactly the same position on the sheet as the front of the page, including folios.

If you are using running heads and folios at the tops of pages, place the folio which starts a new chapter at the bottom, center of the page. Even though it does not meet the requirement above, this allows a less awkward-appearing page.

Whether you start numbering your pages 1 or i, do not use folios 1 or i; start folio numbers with 2 or ii, because the first page of a book is too obviously No. 1.

Do not put folios on blank pages, but do include them into your pagination (for instance, page 1, blank, page 3, blank, page 5, etc). Start numbering the pages of a book with the *first right-hand page* as page 1 (also page i), and from then on to the end of the book odd numbers (1, 3, 5) will be on the *right-hand* side and even numbers (2, 4, 6) will be on the *left-hand* side.

Placing footnotes

The option is available, with customer consent, to place footnotes either at the bottom of the page where they occur or at the end of the chapter in which they occur, or even at the very end of the book in a section labeled "footnotes."

If they appear at the bottoms of pages, set the footnote copy in at least one size smaller type (same face) as the body type. Indent the first line of each footnote and set the footnote number as a regular number (aligning with the bottom of type), followed by a period and spacebar. Between the body type and the first line of footnote copy, allow at least one pica space, and in that space draw a hairline separator of 3 picas in length or a hairline all the way from left to right full measure.

If the footnotes are in sections by themselves rather than at the bottoms of pages, you may use either the size type as your body type or a smaller size—possibly depending on how much room is available.

If there are more than three footnotes in the book, use numbers rather than asterisks and daggers to identify footnotes. One style in footnote numbering is to start counting over again with number 1 at the beginning of each chapter. This is safer; in case a footnote is added or deleted later, you don't have to correct the entire book.

If you have a bad break in keylining where the entire footnote won't all fit on the same page, you can continue the remainder of footnote copy onto the bottom of the next page. Just make sure that the last line before continuing obviously appears to continue. (Please, no widows.)

Keylining books

Books should be keylined in facing-pages spreads. While there is an economy to the printing company if you keyline your books in "printer's spreads," it is not an economy to you. You are more apt to become confused and mix-up copy, and you cannot accurately see what the facing pages will look like next to each other.

Keyline books onto paper rather than onto boards. One reason for this rule is an economy to you at your printer. More pages of copy can fit into the camera at one time if you supply the printer with paper "boards" which have very little margin outside your crop marks. The copy is also easier to handle and less bulky to carry around. Less litho film plus the ease of copy handling saves on printing costs.

The more important reason for keylining onto paper, however, is that you will be more accurate if you use the following method. Keyline your book on a light table rather than on a board. Make a master layout of a facing-page spread in ink on drafting tissue, showing all margins and folio placement. Tape this securely to the light table so that it will not wrinkle as you work on it. Now keyline by placing your paper on top of the master. You will not have to measure and mark each page! You will have to keyline crop marks on your paper "boards," but you now have a better chance they will all line up.

If your customer insists the book be finished on artistic-appearing heavy boards, explain the economies and accuracy factor to him; you also can paste the paper keylining onto the required boards *after* the job has returned from the printer.

Other notes on books

Printing the insides of covers can sometimes be expensive. Check with your printer before designing something on an inside cover that could have been on a page in the book.

Although your customer may forget, be sure to have the name and address (and occasionally phone number) of the publishing organization somewhere in the book or on the cover (preferably Cover IV).

If the book is being 3-hole drilled, or punched along the spine, allow at least 3/4-inch gutter at the center of the book.

If your printer tells you it costs more money to produce a 28-page book than it does a 32-page book, believe him. Economy in books which run on large presses comes with multiples of 16 pages; the next economic multiple is 8 pages, and the least is 4 pages.

Copyfitting

How many lines of type will you have when you already know what size type you'll use

The Basic Method

Don't try to read through these instructions to the end all at once. It will seem too confusing. Complete each step one at a time.

Step One With the copy in front of you, leaf through briefly to find a typewritten line which appears to be as long as where the typist had set her margin stop. (Remember in typing that some lines fall short of the margin stop, and on others the margin release key has to be used.)

Step Two Count the number of typewriter characters and spacebars in that line. Include all periods, commas and apostrophes as characters. You will now use this number as the average character count in fully typewritten lines. Write this number on the sheet of paper you'll use to figure on.

Step Three Count the number of fully typewritten lines in the entire copy. What you do *not* count are shorter lines at the ends of paragraphs, short lines that make up headings or lists, or double spaces between typing lines. (We'll count these later.)

Step Four Multiply the total number of fully typewritten lines (Step Three) by the number of characters in a typewritten line (Step Two). Write this total in a place on your paper where you can keep on adding numbers to it, because you still have more to count up.

Step Five Now you are going to count the number of characters in the shorter lines at the ends of paragraphs which you skipped before. As you count the characters in each of these lines, add the count to the total you got in Step Four.

Step Six Total your column of addition. You now have the total character count for the main body of your typesetting. Now you're ready to see how many lines of typeset you will have for these characters.

Step Seven Write down what your typesetting equipment says is the number of characters per pica of the typeface you're using. (Don't panic! Somewhere their books will have these numbers.) Multiply this number by the number of picas in the length of line you are going to set. This total is the number of characters you will get into a finished line of typeset.

Step Eight Divide the number of characters in a typeset line (Step Seven) into the total character count for the main body (Step Six). If you have a remainder, just add one full number to your answer rather than dividing out into decimals. You now have the number of finished lines when you typeset. With the following exceptions:

Step Nine

(1) You have to add in the heading lines you did not count.

(2) If you plan to put a full whitespace lead between paragraphs or at subheads, add in these total lines.

(3) If you plan to put a few points of space at paragraphs or subheads, rather than a full leading space, add up the numbers of points total, and divide by 12 to get the additional length in picas. Please note that this is not additional typeset lines; this is additional picas.

(4) If you have copy which will appear as a list when typeset, add these into your total line count. In Step Seven you found out how many characters will fit into a typeset line. You must, in a list, count very carefully—especially if you're indenting the list—to see how many finished lines you'll have. One character too many on a line forces an additional line!

Step Ten The method of copyfitting we've just used is based on counting the total characters of typing you have in order to find out how much space in typeset characters it's going to take. It is too long a method for a job that has a lot of copy. And it may not be accurate enough if you have:

(1) A very short job. In this case, count the number of characters in each paragraph, one paragraph at a time, and compute the number of finished typeset lines using Steps Seven and

Eight. Write this number in the margin outside of the typewritten copy next to each paragraph. Add up your paragraph totals and use Step Nine if it applies.

(2) A job which when typeset will be a very narrow column of type. I know of no way to compute this, for you will have many large space bars and/or a lot of hyphenation (remember the rule! not more than 2 hyphenations in a row!). You will be using more than normal spacing, but how much more would vary with each job. You'll have to wing it!

(3) A job with a lot of caps. One rule of thumb when you're counting a job of *all* caps, is to multiply your typewritten character count by 1.5 for a more accurate computation before using Steps Seven and Eight. A job with many caps, but not all caps (such as paragraphs composed of persons' names), is another "wing it" computation. It will be more than the regular count and less than an all-cap count.

The Fast Method

This method should be used only by people who have their heads screwed on straight. Many people use this method of "eye-balling" copy; few are accurate. This is an excellent method, however, for scanning several hundred pages of manuscript for a book. In this kind of typesetting, you have room to cover some mistakes.

Step One From your typesetting equipment manual, find out how many characters are going to fit in the length of line you want as finished typesetting. (If you don't understand this, see Step Seven in The Basic Method.)

Step Two Using a ruler that is for counting pica and elite typewriter characters, make a mark (or put a piece of masking tape) on the ruler at the number of characters of pica or elite typing (whichever style you are counting) that equals the number of characters in the typeset line. You may be in trouble. But continue.

Step Three If the measurement to that mark on the ruler is wider than the typewritten lines, you are in temporary trouble. Make another mark on your ruler that is the half-way mark of your first measurement. You are now going to count "half lines," so at the end of your project you must remember to divide your total by 2. If you weren't in this trouble in Step Two, forget this step.

Step Four With your ruler lying on the copy measuring from the left margin of typing, count the number of lines on that page that meet or go past the mark on your ruler. Jot this number down.

Step Five Now estimate, by eye-balling, how many more lines of type there would be in the extra characters on all the lines which go past the mark on your ruler. (After your first page of counting, you may be able to say, for example, "four typed lines of excess characters is going to make up one finished line" or three lines or five lines, whatever. Counting will then go faster.)

Step Six Add the excess character line count to the line count you jotted down from Step Four.

Step Seven If you intend to add extra line spaces anywhere in the copy on this page, add that number to your count. Pencil this total line count number in the bottom righthand corner on the typed page you just counted.

Step Eight When you're through counting and marking each page, add up all the line counts from each page for a total line count. If you were counting half-lines from Step Three, divide your total by 2 for the correct number of lines.

Step Nine In counting for book typesetting, divide this number by the number of lines you plan per page to arrive at the estimated number of book pages you will have. If the book is to be divided into chapters which begin on a new page, you will have to go back through and total your line counts by chapter rather than as one giant total. (That's why you write the line count numbers on each typed page—so you can go back and check your work or make revisions.)

What size type will you have to use to fit copy into a certain space

Chances are that you will have to measure more than once to make your copy fit. Don't be discouraged; it's part of the typesetting trade.

Step One Choose the size face you'd like to use or you think will fit. From your typesetting equipment manual, find out how many characters of that face will fit into the length of line you have available. Write down the face & size plus the line character count on notepaper for figuring.

Step Two Count the number of characters (letters, spacebars and punctuation) of typed copy by paragraph. Write this number in the margin of the typed copy beside each paragraph.

Step Three One paragraph at a time, divide the typeset line character count (Step One) into the paragraph character count (Step Two). This will give you the number of typeset lines you'll get for each paragraph. Write each count down on your notepaper (underneath your heading of the face & size & line character count you chose).

Step Four Add your column of numbers for the total line count of the finished typeset. If you are adding extra line space between paragraphs, add in the total extra lines you plan.

Step Five With a line gauge (you can't be in this trade without one!), start measuring the space you have available with the leading that matches the size face you're using (or, *to set solid*). Too short? Try one-point leaded, then two-point, etc. Don't go too far with extra leading; it's possible you should set your copy one size larger. Or if you had too much copy setting solid, you definitely are going to have to be in a smaller type size.

Step Six Start again with Step One if your copy isn't fitting correctly–this time with a different size. You're somewhat ahead because the figuring in Step Two is already done. Continue through Step Five as many times as it takes to make the copy fit.

Fitting copy into a certain number of lines - flush left and right

"Set copy to be three equal lines" is not an unusual request. First typeset the copy in one long line, with all normal spacebars. Measure this line and divide into thirds, marking the places. Adjust the marks slightly toward the left or right until they become correct line-break points (such as syllable or wordspace). This is more easily typeset by manual strike-on equipment. On other equipment you will have to do trial-and-error work with additional fixed spaces to fill a line or less-than-normal spacebar spacing to condense a line.

Proofreading

The following two pages show copy that has been proofread and marked correctly, with the corrected typesetting following. Study the way proofreader's marks are made, and especially note that the main object is to mark the copy clearly and neatly. Be sure to read the paragraphs as well! One version of the official proofreading symbols follows.

Before

Reset
12/13
x25

Proofreading

Proofreading is a difficult task for the author but understanding proofreaders marks is equally difficult for the typesetter unless extreme care is taken. Historically, signs are placed in the margins and carats in the copy to draw attn and to be explicit about the change needed. Many proofreaders, however, ~~now~~ strike through or carat in the copy and draw out to the margins to explain their intentions with more instructions than previously, ~~the~~ style ~~being~~ used here is the Latter Style. It could be argued that present-day typesetters are not as familiar with the **traditional style** because of the great influx of non-professional typing-trained keyboard operators into the Cold typesetting field as opposed to apprenticeship-trained linotype operators of the past. Factsas they may be, however, the proofreader's task is to be neat and exacting no matter which style of marking is used—and the typesetter's task is to know the typesetting business.

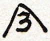
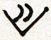
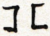
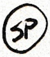
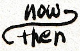
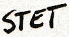
run-in
ital
both
The
l.c.
a
LC
BF
SP
now
L.C.
roman, not bf
hyphen
#
1/M

After

PROOFREADING

Proofreading is a difficult task for the author, but understanding a proofreader's marks is equally difficult for the typesetter unless extreme care is taken. *Historically*, signs are placed in the margins and carats in the copy both to draw attention and to be explicit about the change needed. Many proofreaders now, however, strike through or carat in the copy and draw out to the margins to explain their intentions with more instructions than previously. (The style used here is the latter style.) It could be argued that present-day typesetters are not as familiar with the traditional style because of a great influx of non-professional typing-trained keyboard operators into the cold typesetting field as opposed to apprenticeship-trained linotype operators of the past. **Facts as they may be**, however, the proofreader's task is to be **neat and exacting**—no matter which style of marking is used—and the typesetter's task is **to know the typesetting business**.

Proofreading symbols

	period
	comma
	colon
	semi-colon
	inferior number
	apostrophe
	open quotes
	close quotes
	superior number
	hyphen
	em dash
	move to left
	move to right
	center
	raise
	lower
	break
	transpose
	delete
	add space
	bad type
	spell out
	make capital letter
	make lowercase letter
	close up space
	indent one em
	make new paragraph
	run-in
	let it stay as it was
	wrong font

rom	set roman
ital	set ital
bf	set boldface
lf	set lightface

Always type or print copy that will be typeset in caps or lowercase exactly the way it should be set.

Cutting in Corrections

The mark of a good typist is a low error count. While this should also be the case in a good typesetter, the method of correcting errors which do occur is the true measure of a good typesetter.

Glueing corrections on top of your typeset material is not good enough. First of all, it usually is not accurately done, because it is very difficult to make sure the baselines of type are exactly aligned. Secondly, a shadow is created around the edges of a pasted-on correction piece which photographs into a printer's negative as clearly as if you had inked in ruled lines.

Cutting corrections into your typesetting so that your material is all on the same flat plane is the only accurate and clean way of correcting errors. It is not easy to do, but to begin with you must count on keyboarding accurately so less time is spent correcting.

Following is the best method (and the reasons why it is).

1. Typeset the corrected copy. If you only need to change a character or a word, type at least 5 letter "m" on either side of your correction. We are going to need more than just what you will cut in for alignment—to make sure that the correction will be straight. The best method is to re-typeset the entire line even though only a small correction is needed; but it's not

always the fastest. (You'll find the slower method works better until you learn the procedure.)

2. Place your corrected copy *face down* on a light table, and your original typeset piece *face down* on top of the corrected copy. Adjust your papers until both pieces of copy are *exactly* aligned on top one another.

This step is the only difficult one in my procedure. Some people who have worked in this author's shop never could do this; they made their corrections face-up. Claiming they couldn't see the type, they smudged copy and had to re-correct, they lost correction pieces, and they sometimes put back the error instead of inserting the correction. None of this happens if you follow my entire method.

One more aside on the matter of *seeing the type*: good typesetters learn to recognize characters up-side-down, backwards and even half cut-off. Many good typesetters can read backwards copy as well as they can right-reading copy. Up-side-down reading matter becomes almost as natural. It is only a matter of training your eyes to recognize characters under different circumstances than you're used to.

3. Once you have exactly aligned your two papers, hold them down firmly with one hand and pick up a sharp razorblade to cut with in the other hand.

4. Make straight, precise cuts with the blade through both pieces of paper to surround your correction. With the razorblade pick off the top cutout only.

5. Do not move your "holding" hand during this entire procedure!

6. Lay the razorblade down and take a piece of Scotch tape from your dispenser adequate to cover the correction. Place

the piece of tape so that it more than covers the hole created by picking off the top cutout.

7. Now with both hands pick up both your sheets of paper and gently separate them. (If they don't come apart easily, you haven't cut through both copies well enough.) The new correction should appear neatly in place.

8. To finish, lay your corrected copy face down again on the light table, and with the back of your razorblade lightly burnish the tape firmly onto your paper.

To begin with you will have problems because you are not used to aligning the two papers. Practice is the only solution. You will also have problems if your razorblade is not sharp enough. You will have a better product if you use the Scotch brand white opaque tape rather than transparent tape. Being white, it tends to fill the cut lines better.

Some Thoughts On Good Taste

Buying typefonts

To start with, buy in a family the series of 8, 10, and 12 point (or 7, 9, and 11 point), each in medium, italic and bold of one serif face. Do the same in one sans serif face, with perhaps a medium condensed as well. These 19 fonts will get you through many jobs. It's great to have variety, but many budgets will not allow the cost. Starting with 2 fairly complete series gives the most flexibility.

In lean years past, extremely good typesetting was done in "two-face" type houses! See to it that you have headlining fonts to match these two faces. Afterward comes the variety—initially from inexpensive burnish-on type.

Maintaining a good image

You're producing black characters on white paper which ultimately will be read as printing. Most of our reading is from typesetting that is not jumpy, not crooked, not broken. But when the type is jumpy, crooked, broken or smudged, it usually is some kind of *cold* type.

Cold type generally has had a bad name in typesetting, but we're working uphill to correct this. And the key for the solution is how you use your eyes when you use your tools. Use a linen tester to look at your type; if it's ragged or jumpy or full of white spots, get your machinery repaired. Keep a constant check on your machinery and call for service if you can't get good type.

Use a magnifying glass and T-square on your keylining—not where you cut apart lines of type, but along the baseline of the type. Start with the premise that every line will be crooked to the eye, and then measure how much. When the crookedness is down to a few thousandths, you're getting close to straight.

Using different typefaces

Be careful in mixing typefaces. Some very conservative rules are:

1. Don't use more than two typeface families on a job.
2. Don't use more than one serif family or more than one "interest" face on a job.
3. Use the italic of the family of the roman style in a job.
4. Use a serif family for body type and set heads, subheads, tabular and captions in a sans serif face.

These conservative rules will keep you from being gouche, but there is a great deal of good art being done every day that goes beyond these rules. Being careful and inventive comes from constant analysis of what is being done by good designers.

Matching type

If you have to make a few changes in old copy, be sure you exactly match the typeface. There is no such thing as "coming close." A few instances of "coming close" can make a job look like a hand-pasted kidnap note. If you can't match it, re-set the whole thing.

Using sans serif faces

Often polls are taken on what typefaces have the most usage and are the most popular as body type. Sans serif faces have never come up the winner, however. There are occasions to use type more for decoration than for readability. But lengthy reading matter requires a face which will encourage the reader to continue, and polls still show that readers' eyes do not enjoy sans serif type for long periods of concentration.

Using all caps

The natural temptation (and ordinary typing technique) by which to emphasize words is to set them in all caps. Perhaps you have already recognized what good designers know: copy which is all caps is harder to read than copy set in all lower case or in upper and lower case. When you do use all capitals, there is more readability if a slightly wider-than-normal spacebar is used between words. But *never* set italic or script faces all caps.

Setting ragged right or left copy

Much is being said about the added readability of flush left text. This is not true, however, unless more care is given to wordspacing and leading. If you consider a moment, justified copy has more than minimum wordspacing in most places. Therefore to set flush left or right copy with all minimum wordspacing seems to create only one large mass of words. Use at least one increment more than normal for wordspacing in flush left or right copy, and, if paragraphs are long, use at least 1/2 point more lead than usual. ("Normal" wordspacing is generally the width of a lowercase f).

The author's personal bias about paragraphing in flush copy is: rather than indent for a new paragraph, line space should be left between paragraphs (anywhere from 1/2 to one full leading space). My reasoning is why have one edge ragged and the other edge slightly ragged? But if indented paragraphs are used, at least a 2-em paragraph indent is necessary.

Wordspacing in headlines

Do not try to stretch out a headline by making big word spaces. It only shows you didn't plan well. Either set the head larger, or more expanded, or decrease the space you think is necessary for the head, or slightly (slightly!) letterspace to fill the area. Normal wordspacing, when using CLC or LC, is the width of a lowercase f (slightly more when setting all caps).

Paragraph spacing

Spacing between paragraphs (other than as a typewriter technique) has grown in use only as the cold type field has increased. Historically hot type makeup adjusted spacing problems by makeup with hair spacing between each slug or line of type. Also subheads were introduced generously to break an overall grey page into a more interesting format.

Cold type, however, would have to be completely reset to adjust spacing between each line. So a compromise was made in adjusting spacing at subheads or at paragraphs in keylining, and these are now popular techniques.

As subheads can break up a dull page, white spacing between paragraphs can have a similar effect. If a job will have frequent subheads, typeset it without extra spacing between paragraphs, for vertical spacing adjustments can then be made at subhead breaks. Using paragraph spacing in a job which has subheads will give the copy too much open space.

Also when paragraphs are short or there is an abundance of listed material or short lines, it is easy to make space adjustments by adding slight leading as you keyline between each paragraph.

But if a job has long paragraphs or no subheads, plan to set the copy with space between paragraphs for easier keylining and better appearance.

When you use paragraph spacing, don't ever have a white-space wider than the leading you're typesetting on. Also the minimum paragraph spacing when you have flush paragraphs is one-third of the leading in use.

If you do space between paragraphs, be sure to have *all* paragraphs on the page equally spaced. Don't ever just add or subtract space in keylining until it fits and then quit. In setting books, the equal spacing rule applies (unless utterly impossible) to the two pages which will face each other, because both are seen together.

Overlapping pasteup

Do not overlap pieces of paper containing type as you paste them down—even if it means trimming each piece very closely. For one thing, it's very easy in overlapping to paste on top of descenders from the line above. Or the reverse: it's easy to leave uneven space between lines as you try not to paste over them. Another hazard in overlapping is that, if your pasteup shifts at all, the overlap could become the *underlap*. And last but not least, in overlapping you have created a bumpy surface in your pasteup which will appear as a shadow to the camera.

Photostatting

Making type larger or smaller by photostatting has its disadvantages, even though it may seem to be an easy way to fit type in a certain space. When type is reduced, the strokes of characters get thinner. Think of it this way: you are reducing black images, so the thickness of the character reduces as well. Enlarging type makes the type character thicker by the same principle. Type enlargement can cause another serious problem in that, if the original characters are not extremely sharp (and in most typesetting they are not), the sharp corners of serifs or straight lines will become rounded and fuzzy. Extra thought should be given to these consequences before statting.

Vocabulary

Agate Traditionally a body type measurement used by newspapers and considered to be 5½ points.

Alteration Customer change after typesetting and/or keylining. The customer is charged additional money for this kind of change. *See also Correction.*

Ampersand Name of the symbol [&] used in place of the word [and].

Ascender The part of a lowercase letter which extends above the body of the letter [b,d]. *See also Descender.*

Asterisk Name of the symbol [*] usually used to refer in body copy to a footnote. *See also Dagger.*

Base line The visual line created by bottoms of letters, not including descenders.

Body copy Text material which comprises the bulk of a typesetting job; as opposed to heads, display matter, subheads and footnotes.

Body of the letter In lowercase letters, referring to the height of the bowl portion of letters b,d,p.

Boldface The heavy weight, black-appearing style of a face of type. Designated in manuscript copy with a wavy line underneath the portion to be boldfaced. (See Proofreading Section.)

Box, Boxed To enclose type matter or illustrations with ruled lines which form a rectangle.

By The way to say, out loud, how wide the copy should be. [By 27 picas] means it should be 27 picas wide. Written on the copy, it is x27.

Camera First step of the process by which typeset and keylined material is made ready for printing.

Caps Material marked [caps] is to be set all in capital letters.

CLC Abbreviation for [caps and lowercase]. Material so marked is to be set with an initial cap letter of the size of the face being used and lowercase letters of the same face to comprise each word.

CSC Abbreviation for [caps and small caps]. Material so marked is to be set with an initial cap letter of the size of the face being used and smaller cap letters of the same face to comprise each word.

Caption Reading material directly related to a photograph or drawing which describes the picture. Usually placed directly underneath or to one side of the illustration, and usually in smaller type than the body copy. Also can be known as [cut lines].

Centered Material marked] [is to have equal space right and left of the copy enclosed within the marks.

Cold type As opposed to hot type in which typesetting is performed with hot metal, cold type is produced by a photo process or strike-on (such as typewriter) process.

Copy Typewritten or handwritten material received from a customer which is to be typeset and made ready for printing. Also known as [manuscript].

Copyfitting Mathematically counting and sizing customer copy to make it fit the space allowed for typesetting. (See Copyfitting Section.)

Correction Error produced by typesetter or keyliner. An error factor is calculated when quoting a job, but corrections as such are not charged directly to the customer. *See also Alteration.*

Cut lines *See Caption.*

Dagger, Double dagger Names of the symbols [†] and [††], usually used to refer body copy to a footnote. *See also Asterisk,* also Symbol Section.

Descender The part of a lowercase letter which extends below the body of the letter [p,y]. *See also Ascender.*

Dummy A representative drawing or folding sample of what the final printed product will look like. Also the name of typesetting keyboard systems which require very little knowledge of typesetting from the keyboard operator.

Elipses A series of three or four periods, separated by fixed spaces, which indicate the author is leaving out some material when he is quoting another source. Also occasionally used by writers to separate clauses or phrases for special emphasis. See Elipses Section for correct typeset methods.

Em Historically a width measurement equal to the width of the capital M of the face and size being used. This term is presently used as the width of one pica for indents (marked in copy as ☐), and the long dash is considered an em dash (marked in copy as $\frac{1}{M}$).

En One-half of an em. Some typesetting systems have an en dash available, as well as a hyphen and em dash (marked in copy as $\frac{1}{N}$)..

Face, typeface Complete alphabets in various sizes and weights which have the same characteristics of design and are given the same proper name.

Family A typeface family includes all sizes of the roman, italic, bold, condensed and expanded styles of a typeface.

Fixed space An amount of typeset space between words or letters which will not be altered by the justification process.

Flush Means "even with". [Flush left] is to typeset so that the left margin is even and the right margin is ragged. [Flush right] is to typeset so that the right margin is even and the left margin is ragged. [Flush left and right] is to justify.

Folio. In typesetting and keylining, the name used for the page number typeset on a finished page.

Font Complete alphabet and other characters of one type size and face.

Footnote Reference material, not in the body copy, that further explains the body copy at any certain, marked point. Usually in a small type size and placed either at the bottom of the page where the reference mark is shown or on a page following the end of body copy.

Full measure To set type lines to the longest previous measure after indenting, or to set type lines to a measure that would be created by keylining more than one column of type width.

Galley Type set onto paper or film without consideration given to cut-off length. Can be more or less than a finished column or page length.

Gutter Vertical blank space between typeset columns after keylining, and vertical blank space on a book page at the spine.

Hanging indent To set a paragraph with the first line flush left but subsequent lines indented from the left.

Heads, headings Larger or bolder type, or type different from body copy, used as titles. *See also Subheads.*

Indent, indention Indicating that certain lines of type are to be set in from the left margin and/or in from the right margin.

Inferior numbers Smaller letters or numbers appearing below the base line of type (*as* $H_2 0$). Also known as Subscripts. *See also Superior numbers.* See also Symbols Section.

Ital, italic The slanted style of a face of type. Designated in manuscript copy with an underline beneath portion to be set in italics. In sans serif faces, this style is known as [oblique].

Justify, justification To set type so that both left and right margins are even. This is performed by expanding the spaces between words to force the words to fill a line. (In some type lines letterspacing may also be needed to force the words to fill the line.)

Kern To delete space between letters in order to achieve a consistency of color and optical evenness. For example, HAVE is set without kerning. This HAVE was kerned between the A and the V.

Keyline To arrange all elements of a job and adhere them to a board or paper for the first step of printing.

LC The abbreviation for [lowercase]. To be typeset with no capital letters.

Layout Artist's rendering of what the finished job will be.

Lead, leading *(pronounced LED)* A term referring to the amount of space added between typeset lines. [One point lead] means to add vertical space of one point more than the face height. (If a 10-point face is being used, the leading will be 11. Said out loud, this is [ten on eleven]. Written on the copy, it is 10/11). Leading two points would be [ten on twelve] or 10/12. *See also Solid.*

Leaders, dot leaders *(rhymes with FEED)* A row of dots (sometimes dashes) which lead the eye from copy on the left to copy on the right.

Letterspacing To typeset with extra space between letters.

Ligature A connected combination of letters which appear to be produced as a single letter. You will see them in ff, fl, fi, ffi combinations. This is used in high quality typesetting to improve the overall "color" of the typeset page. These symbols are not available in all typesetting equipment.

Line gauge A metal ruler or a plastic gauge which measures leadings from 6-point (sometimes Agate as well) and up.

Linen tester A magnifying glass used to visually enlarge a very small area. A necessary tool to inspect the sharpness of type characters.

Manuscript *See Copy.*

Margin The blank space surrounding keylined material on a page.

Masthead A block of information and design printed on a newsletter or periodical which gives the title, issue and originator of the piece.

Measure The specified width of a column of type.

Page One side of a sheet of paper which, after it is printed and bound, forms one keylined area which carries a page number. A great deal of confusion is caused when the terms [sheet] and [page] are used incorrectly. A printer, given a book which is printing only on one side of each sheet, will say he has *double the amount of pages, half of which are blank.*

Pasteup *See Keyline.*

Pica Name of a measurement which is approximately 1/6 of an inch (6 picas = about one inch). There are special rulers for this kind of measurement. However, in some new systems a [pica] is exactly 1/6 of an inch. It is important to know which system is specified. *See also Point.*

Point Name of a measurement which is approximately 1/12 of a pica or 1/72 of an inch (12 points = 1 pica, 72 points = about one inch). *See also Pica.*

Proof, proofs Final material given to customer which shows him the typeset and/or illustrations which will make up his printed job.

Proofreading To examine typeset material for misspellings, incorrect grammar, and sense.

Quad The largest amount of space between words which is allowed for justification before hyphenation or letterspacing must occur to fill a line.

Ragged Not even or flush.

Rivers, rivers of white The visual result when type matter is set with too much space between words: vertical gaps of whitespace can be seen to form "rivers" up and down through copy.

Roman The non-bold, not-italic style of a face of type.

Rule A line drawn with the aid of a straightedge or produced from typesetting equipment.

Run around Typeset matter which is indented, from either the left or the right for a given number of lines, to allow room for a photo or other illustrative material to be set into that space.

Run in To make additional type matter follow on the same line as previous type matter.

Run-in head A head of different type style or size from the body type which introduces a paragraph by being the first few words of the paragraph, rather than above the paragraph.

Running head A small-sized heading, at either the top or bottom of every page of a book: left-hand page running heads give the title of book; right-hand page running heads give the title of chapter.

SC Abbreviation for small caps.

Sans serif Meaning without serifs. (This is a sans serif typeface). *See also Serif and Square serif.*

Serif A short stroke or line on a letter projecting from the main stroke of that letter. (This is a serif typeface.) *See also Sans serif and Square serif.*

[sic] The author wants his readers to know that something he has quoted is indeed spelled or said in the manner it appears and that it is not a mistake on his part or the typesetter's part. Always typeset with brackets and lower case.

Side head A heading placed above but not centered of a paragraph, or a heading placed next to (in the margin) of body text.

Solid To [set solid] is to have the lead indicator reading the same as the size of type being set (for example, in a [10-point face set solid] the leading indicator would be set on 10).*See also Lead, leading.*

Square serif Typeface whose serifs are squared off, as opposed to being rounded off or being thin lines. (**This is a square serif typeface**). *See also Sans serif, Serif.*

Stet Means the author has changed his mind and that the material is to stay as it appeared prior to being altered or crossed out.

Subhead A heading, which is not the main head, placed either center, side or run-in with body copy.

Superior numbers Smaller letters or numbers appearing slightly above the body of the letter of type matter. Used for footnote numbers or characters (*as,* the end.^{3}) and in mathematical and scientific formulas. *See also Inferior numbers.*

Text *See Body copy.*

WF Abbreviation that means a wrong font has been used.

Widow A line of body copy shorter than full measure. Considered to be tasteless keylining when it appears at the top of a column or page.

Books To Have For Research

Dictionaries

Unabridged
Spanish-English/English-Spanish
German-English/English-German
French-English/English-French
Synonyms and antonyms
Slang
Foreign and legal terms
Hyphenation

Other General Books

The World Almanac
Type directory from the local typographers association
Street guide and points-of-interest listing in your area

Start a Library with

Printing and Promotion Handbook, Daniel Melcher and Nancy Laurick (3rd Edition), McGraw-Hill Book Company, 1966.

Proper Forms of Engravings for Social Usage, Engraved Stationery Manufacturers Association, Inc., Washington, D.C. (9th Edition), 1967.

Style Manual, U.S. Government Printing Office.

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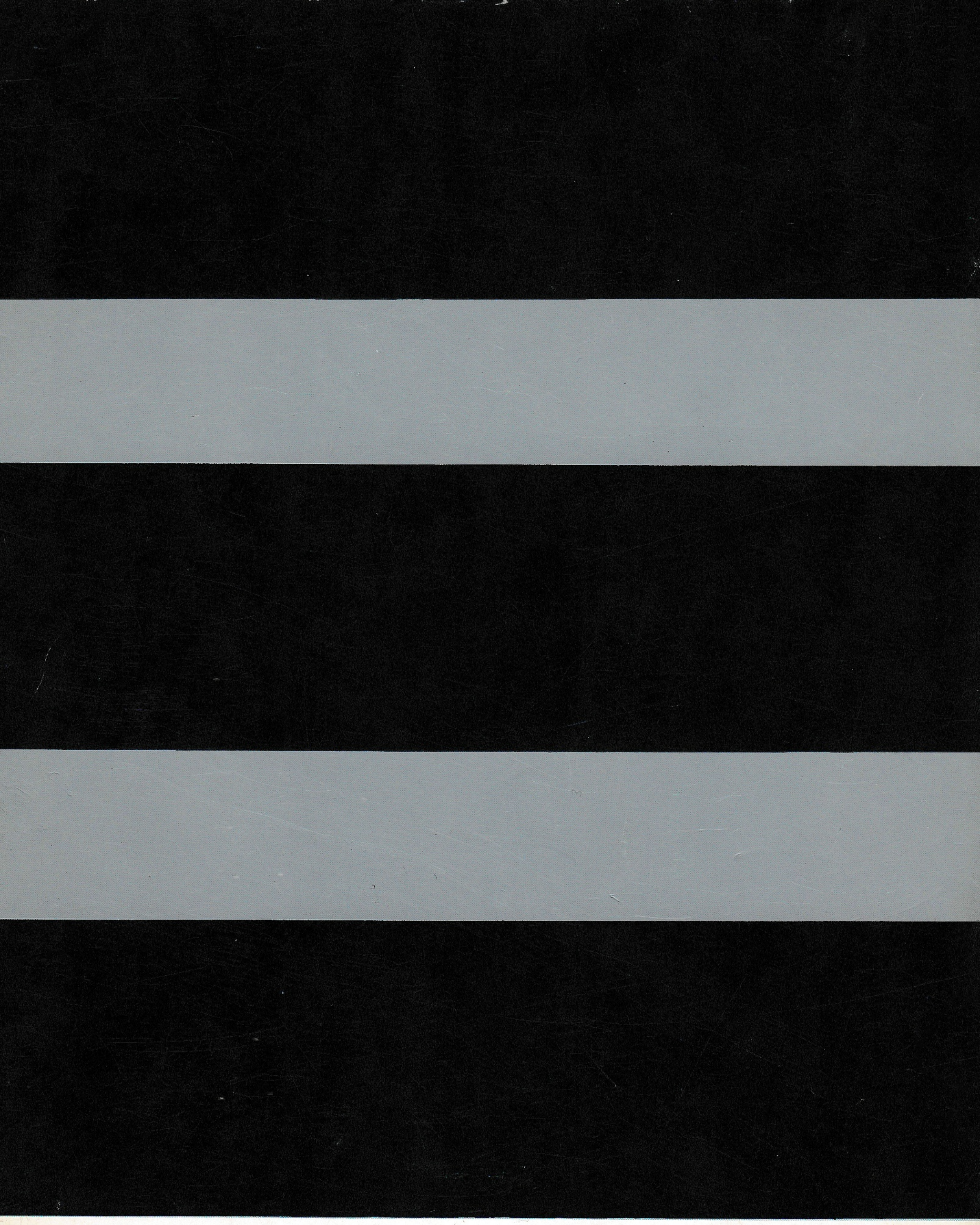

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